

Charity No: 1000799  
Company No: 02535040

**THE OILY CART COMPANY**  
(Limited by Guarantee)

**TRUSTEES' / DIRECTORS' ANNUAL REPORT AND  
FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31<sup>st</sup> MARCH 2023**

TUESDAY



\*ACIPIUUX\*

A20

19/12/2023

#88

COMPANIES HOUSE



## TRUSTEES' / DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED 31<sup>st</sup> MARCH 2023



### CONTENTS

1. Objectives & Activities	Page 1
2. Public Benefit	Page 2
3. Achievements & Performance	Page 3 - 12
3.1 Shows & Creative Projects	Page 4 - 8
3.2 Exploration	Page 9
3.3 Creative Diversity	Page 10
3.4 Driving Change	Page 10 - 11
3.5 Resilience	Page 11 - 12
4. Financial Review 2022-23	Page 12 - 13
4.1 Financial Review	Page 12 - 13
4.2 Going Concern	Page 13
4.3 Investment Powers & Policy	Page 13
4.3 Reserves' Policy	Page 13
5. Future Plans	Page 14
6. Structure, Governance & Management	Page 15 - 16
6.1 Governing Document	Page 15
6.2 Governance & Management	Page 15
6.3 Related Parties Transactions	Page 15
6.4 Risk Management	Page 15 - 16
7. Reference & Administrative details	Page 16 - 17
8. Independently examined financial statements	Page 18 - 28



## 1. OBJECTIVES & ACTIVITIES

Oily Cart continued to pursue its core mission **to reimagine theatre for all babies, children and young people to enjoy**, with a particular focus on **D/deaf, disabled and N/neurodivergent babies, children and young people** who experience the **most barriers to access**.

The company strives to achieve its mission through five core objectives:



### **SHOWS and CREATIVE PROJECTS:**

To produce high-quality theatrical experiences created for and with D/deaf, disabled and N/neurodivergent babies, children and young people who experience multiple barriers to access, across the UK and internationally.



### **EXPLORATION:**

To push the boundaries of sensory performance practice through research, collaboration, and artist development.



### **CREATIVE DIVERSITY:**

To widen the diversity of perspectives creating our work to enrich our working practices and make our output more relevant. To remove barriers for communities who are under-represented in our audiences and the wider theatre sector.



### **DRIVING CHANGE:**

To advocate for and with disabled individuals to champion their right to lead active cultural lives. Advocating with our community for climate action.



### **RESILIENCE:**

To make sustainable choices and develop a dynamic business model that grows and nurtures our resources (people, assets, finances, technology and those of the planet.) These resources will allow us to be innovative and responsive in a rapidly shifting global context.

**“There are no limits to what Oily Cart can achieve and 1000s of students have been reached, who may not have been able to access traditional theatre, thanks to their ability to think big and ‘throw away the rule book’. Oily Cart has been progressive with moving with the times ... to ensure as much access and participation for students.”**

(Drama Lecturer, Feedback on 40th celebration project)

**“He was completely absorbed throughout :-)**

**It also helped me see the world from his viewpoint more clearly for a while.”**

(Audience feedback, Sound Symphony)



## 2. PUBLIC BENEFIT

The charity confirms that the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging.

Oily Cart's purpose is to create theatrical artistic experiences (including theatre shows, artistic workshops and most recently 'at home' experiences) that benefit the public, in particular disabled babies, children and young people. By ensuring each experience is as accessible as possible and of the highest quality, the charity achieves benefits that include:

- Reducing isolation and increasing wellbeing through taking part in positive shared activities
- Bringing joy and entertainment
- Improving communication and connection through creative activities
- Challenging preconceptions in relation to these children and young people, and their potential

**"It gave the young people with special educational needs at our school the chance to experience theatre and performance.**

**Many do not get a chance to access this in their everyday lives".**

(Specialist School feedback, The Cart)

The charity has a particular focus on creating this work for D/deaf, disabled and N/neurodivergent babies, children and young people who experience the most barriers to engagement, across the UK. In 22-23 our community was recovering from a disproportionate impact of the pandemic, whilst facing a cost-of-living crisis. Learning from our work during the pandemic, we returned to touring with a new 'flexible programme' that provided disabled children and their families with choices about the best ways of accessing entertaining arts experiences, in ways that work for them. In total we reached **2,389 beneficiaries in person**, with a further reach of 17,828 online.

The company relies on grants and the income from fees to cover its operating costs. In setting the level of fees, the Trustees give careful consideration to the accessibility of the work to the public, especially those in the most challenging situations. Throughout the year we continued to deliver work directly to children in schools, we heavily discounted booking fees to children's hospices, and we provided free or low-cost 'at home' experiences alongside venue-based shows.

For all public events, we ensure adjustments are made to remove as many barriers as possible. For all models of delivery in 22-23, we provided preparation resources in advance, which included visual stories, timelines, a touch map and extracts of the music. We took the work to places where young people were best supported and could feel at ease. We provided further resources for parents / carers and teaching staff to ensure they felt comfortable and confident in engaging in the activity. Rigorous Covid protocols continued to be followed to ensure all beneficiaries remained safe.



### 3. ACHIEVEMENTS & PERFORMANCE: 2022-23

This was a year in which we celebrated our 40<sup>th</sup> anniversary – sharing our pioneering work in establishing Sensory Theatre. We created an accessible digital archive to safeguard the legacy of the past 96 shows. We shared this accessibly through interactive digital tools, sensory workshops, a parent / carers / teachers sharing and a sensory celebration party. These provided accessible opportunities to involve our community in looking ahead to the next 40 years. The final speech of the celebration, and so the last word, was handed over to an Autistic young person who truly owned the stage!

**“I believe it is important to include people with different ways of thinking as everyone has something to offer. It means our experiences and opinions are valued and listened to. It feels good to be able to contribute.”**

(Coery Nicholson, young person speaking at 40th anniversary event)

We were delighted to safely welcome young people back into venues across the UK. We continued to pioneer new ways of working, being shortlisted for a Digital Inclusion Award and testing a sustainable international co-producing approach to increase the international impact of Sensory Theatre.

We spent lots of time playing with, and listening to, our 'Expert Families' (a group of local families who have disabled children who became our first ever advisory board). We seized opportunities to take our work into new spaces, adapting shows for libraries, hospitals, community centres and children's hospices. We invested in more representative leadership development through our Associate Artist programme. We also celebrated the release of our Research in Residence report “Being With' in Sensory Theatre”, which we have received feedback has pushed forwards thinking and has had a wide reach to others working creatively with children who have the most barriers to access.

#### **In 2022-23 our key achievements were:**

- Celebrating 40 years of Oily Cart! We celebrated with accessible in-person and digital events and created a digital archive of 96 shows. We shared thought leadership and best practice in Sensory Theatre with 73 teachers and parents at a 2-day “Super Sensory Share” symposium and digital equivalent.
- Resuming in-person touring with a highly-acclaimed show “Sound Symphony” that toured for 7 weeks across the UK and which was showcased as part of the Edinburgh International Children's Festival.
- Co-producing the high-profile international premiere of “When the World Turns” (co-produced with Polyglot, Australia) as part of the British Council AUS/UK season, commissioned by Arts Centre Melbourne for the Alter\_State festival.
- Being shortlisted for a Digital Culture Award in Digital Inclusion for “Sound Symphony: At Home” which provided high-quality experiences to families who were unable to see the show in a local venue. This was featured as part of the Spark Festival.

- Extending the reach of “The Cart” to a further 10 specialist schools across the UK (over 8 weeks of touring).
- Reimagining “Space to Be” for children’s hospices, with ‘slow-touring’; 2 hospices received the project for a month allowing for greater reach and depth.
- Delivering 246 performances to 2389 audience members. We delivered a further 290 workshop sessions to 1499 participants.
- Designing 100% of performances for children facing the most barriers to engagement.
- Engaging our local community in sensory play through a series of 9 sensory workshops.
- Supporting disabled artist Jo-Anne Cox through an Associate Artist residency, developing exciting new work using her electric ‘Dragon’ cello.
- Providing thought-leadership through the launch of our ‘Being With’ report and seminars at conferences and training days



### 3.1: SHOWS and CREATIVE PROJECTS

This was our first year of testing a new ‘flexible programme’ directly in response to family feedback and our [Uncancellable Programme report](#). Whilst we were excited to welcome families back into public spaces, we knew this still wouldn’t be accessible to all children. Therefore, we extended our reach via a new ‘At home’ version of Sound Symphony and adapted another show for children’s hospices.

- **SOUND SYMPHONY**, a highly interactive, sensory performance made especially for and with Autistic young people. A playful journey through sound and music.
- **SOUND SYMPHONY AT HOME**, a high-quality film that featured disabled artists of all ages, celebrating the sounds of instruments and everyday objects. Complemented with a specially designed sensory box of activities for families to enjoy alongside the film.
- **WHEN THE WORLD TURNS**, a pioneering, sustainable collaboration with Polyglot Theatre (Australia) that invites disabled children (experiencing the most barriers) to connect with nature and each other.
- **THE CART**, an adapted ‘minimal contact’ touring show that empowered teaching staff to deliver a sensory show in their schools and brought the whole school together for a creative celebration.
- **SPACE TO BE**, a series of highly personal, beautifully crafted sensory experiences that was re-developed for families in children’s hospices.
- **SENSORY PLAY WORKSHOPS**: as part of our 40<sup>th</sup> celebrations, engaging disabled babies, children and their families in sensory experiences celebrating past shows.

#### SOUND SYMPHONY

Toured: 9<sup>th</sup> May – 26<sup>th</sup> June 2022

Co-produced with Independent Arts Projects, Sound Symphony is a highly interactive, sensory performance made especially for and with Autistic young people. The show is a playful, interactive journey through sound and music. Sound Symphony provides a sensory rich environment, where you will feel music through your whole body. It celebrates making music your own way, weaving together live classical instruments, singing and a wide range of weird and wonderful sounds.

## AUDIENCE ENGAGEMENT & FEEDBACK

- 26 performances to 411 audiences (Autistic and / or disabled young people and their friends / families)
- Showcased at Edinburgh International Children's Theatre Festival
- 54% were first time bookers (of 4 venues where this was measurable)
- 20% were from lower socio-economic groups (of 4 venues where this was measurable); 63% of survey respondents identified as middle class; 14% as lower middle class; 14% as working class and 9% Upper middle class.
- Of survey respondents, 75% were White British / Irish; 11% other ethnic background; 5% each of mixed white / Asian, other mixed background and other ethnic background; and 2% each of: Arab, Indian, Latin American and mixed white / black Caribbean and other white background.
- It was absorbing and held my attention 90%
- It was an enjoyable shared experience 91%
- The experience was fun for the young person / people attending 89%
- It was well thought through and put together 92%
- I would recommend this experience to others 94%
- 67% of families engaged with the digital and/or preparation materials.

Feedback from families was overwhelmingly positive. Comments included:

- "His sensory awareness was fully heightened".
- "They were very happy. There is no gap between symphony and these young people
- Just a great sense of peace and comfort throughout the show...nothing is wrong all is acceptable."
- "He was completely absorbed throughout :-). It also helped me see the world from his viewpoint more clearly for a while. It was liberating to be able to relax and enjoy the show, without having to worry about preventing him from screaming/calling out. I think he felt the same".
- "Immersed himself in it. Loved being close to instruments and musicians - being able to touch and put ear close to instruments".
- "Being non-verbal, he loved reliance on facial expressions & 'voices' of the instruments".
- "He wanted to be close to sources of music. Stillness and sounds made him 'feel' something".
- "You could see he was listening really carefully and considering sounds as something of interest rather than potential pain (he's noise sensitive). It was something made especially for him. He was happy after the performance and had clearly had a lovely time".
- "We love Oily Cart, keep being amazing! Thank you".

## THE CART

**Re-toured: 3<sup>rd</sup> October – 2<sup>nd</sup> December 2022**

The Cart was a new COVID-safe touring model for schools, that celebrates 40-years of Oily Cart making sensory theatre. This was created with and for specialist schools, to support their COVID-recovery plans. The Cart is a colourful, musical, interactive experience, that empowers teachers to deliver their own sensory shows using tried and tested Oily Cart approaches. The 'cart' itself is fully interactive – it can be played by children (based on an Embaire – a large Ugandan xylophone) or sat in to experience vibrations. Within the cart were all the ingredients for schools

to enjoy the story of “The Lost Feather” (written by Amani Naphtali and created with long-time learning-disabled collaborator Mark Foster) including costumes, high quality sensory props, and a soundtrack. The show was developed with Greenmead School in Wandsworth, and Gibside school in Gateshead. Creative professional development for teaching staff is embedded in the project.

#### AUDIENCE ENGAGEMENT & FEEDBACK

- We toured the Cart to 10 schools across the UK in 22-23 with a total of 1243 audience members / participants across the run.
- 9.7/10 Rating: on the activity being “an enjoyable shared experience”.
- 9.5/10 Rating: on the extent to which it brought the “school together”.
- 9.7/10 Rating: on the extent to which they would recommend it to others.

Again, teacher feedback was extremely positive – on both the impact in engaging disabled children, and the impact for staff. Comments included:

- “It was a way to bring the school community together and to unite them through their sensory experiences and through joy!”
- “The children particularly liked the multisensory nature of the resources, the logic in their execution, their simplicity and accessibility.”
- “Gave the children ownership and the 'safety' of participating in a familiar place.”
- “It was nice to be able to deliver drama specifically geared for those pupils with PMLD and SLD needs. It also showed staff what can be achieved within drama and literacy for pupils with those needs”.
- “It empowered staff who learnt new skills to take forward”.
- “The soft opening and Carty Party really brought students together having fun and sharing the experience - we had students joining in who often find participation in that type of activity difficult. Also, students calm and still watching and listening who can find that really challenging”.

#### WHEN THE WORLD TURNS

##### **Australian performances: 13<sup>th</sup> – 18<sup>th</sup> September 2022**

We're growing a new world: enter a living, breathing landscape to touch, smell and explore together. When the World Turns invites disabled children of all ages who experience the most barriers to access, and their adults, to connect with nature and each other. In this sensory show, you can feel things happen all around you, but you can also make things happen. Play and discover together, surrounded by live plants, music, scents, sounds and shadows. The show is an immersive, close-up, interactive experience, where we are all important parts of the ecosystem. The world will be different because you are here.

Our Artistic Director travelled to Australia to co-direct this new production. In order to reduce our carbon footprint, the remaining creatives collaborated digitally, and we look forward to creating a UK version next year based on the same 'show blueprint' without incurring further international travel.

#### AUDIENCE ENGAGEMENT & FEEDBACK

- 281 people attended across 12 shows at Arts Centre Melbourne, Australia
- “We've taken them to things before and there's only been one thing or one activity they could do, so it's nice to come to something that's all about them”. (Teacher feedback)

- "They don't get to do things like this, it's amazing, it makes me emotional" (Teacher feedback)
- "Very stimulating" (Teacher feedback)
- "...loved the sensory aspects of the show" (Family feedback)
- "Everyone was really engaged and had lots of attention paid to all the details". (Partner feedback)
- "Lots of the families attending stayed and shared experiences together. People even making new friends along the way". (Partner feedback)

## **SOUND SYMPHONY AT HOME**

**Touring: 6<sup>th</sup> February – 18<sup>th</sup> February 2023.**

This show, based on our touring co-production with Independent Arts Projects, was posted directly to family homes across the UK. It was designed for the whole family to enjoy together in the comfort of their own home. This unique sensory package allows young people to conduct their own Sound Symphony! Celebrating wonderful sounds made by instruments and objects, each sensory package included: a magical sensory box filled with sounds, textures & smells for families to unpack, play and create with together at home; a link to a musical sensory film to inspire the activities; an invitation to an online live celebration event to share and celebrate the music and a chance to make music on the Sound Symphony Interactive Website. This at-home show was featured within the Spark Festival programme.

## **PARTICIPANT ENGAGEMENT & FEEDBACK**

- 40 families across the UK received the experience; this engaged 114 individuals.
- 12 people engaged in an online celebration Zoom as part of Spark Festival.
- 75% of respondents self-identified as working class; 25% as lower middle class.
- Of respondents: 30% were white British; 30% other mixed background; 20% black African; 10% black Caribbean; 10% mixed white & black Caribbean.
- Families rated the positive shared experience as 9/10
- One family commented that "Looked after children and children with disabilities need things within our communities".

Audience comments included:

- "Thank you for creating this experience. We all really enjoyed it!"
- "Everything in box was fascinating and an opportunity to share".
- "The Sound Symphony from Home was truly amazing. A lot of time and care had obviously been taken to create both the film and the contents of the box. Thank you so much 😊"
- "Thank you so much for the sensory box. It was so nice to be gifted a sensory and creative experience that was quality rather than quantities of plastic unthoughtful sensory toys!"
- "He was fascinated by the objects and sounds people made in the video."
- "He really loved the water play with the light and the music and sounds, coupled with the sensory water experience."
- "My child is a massive sensory seeker, the bath/water activity was his favourite and it created a really calming space where he even said "oh, I feel very relaxed now". Which is quite rare".
- "Really enjoyed it and now wants a bath/ shower every day!"
- "It helped him see beautiful and useful in the world around him."

## SPACE TO BE HOSPICES

**Touring: 6<sup>th</sup>– 24<sup>th</sup> March 2023**

At the end of the year we redeveloped our first-ever at-home experience to make it suitable for touring to children's hospices. We re-engaged the original creative team and developed each aspect of the project to form an adapted experience specifically created for this setting.

### PARTICIPANT ENGAGEMENT & FEEDBACK

- Touring started in March 2023, to Noah's Ark Hospice and Northern Ireland Children's Hospice.
- The experience was resident in each hospice for 1 month

Audience comments included:

- "We had a fun relaxing and interactive experience using our senses to go on a journey through the stars"
- "I experienced the space to be with a few children within the hospice and feel it provided an interaction between the experience the child and me as the care giver. The children involved in these experiences seemed to become to be very relaxed and taken into the experience".
- It created opportunities to connect in a different way: rated 10/10
- It made us feel good: rated 10/10
- We enjoyed the change to our daily routine: rated 9.1/10
- It's important that the event is happening here: rated 9.8/10
- It held our interest and attention: rated 9.8/10

## SENSORY PLAY

As part of our 40th anniversary celebrations we delivered a series of sensory play workshops to give our local community of disabled babies, children and young people the opportunity to explore our heritage. These workshops focused on revisiting past shows and on using props, costumes and puppets from these shows that were renovated for the Sensory Archive. The shows were: *Tube*, *In a pickle*, *Baby Drum*, and *Conference of the Birds*. This was an opportunity to develop a deeper connection with our local community. We also invited these families to preview a new show in development and to test it in new settings. In 2022-23 we delivered:

- **A research / consultation process** in dialogue with local organisations including Wandsworth Council, Contact Wandsworth and the Baked Bean Company.
- **3 'taster' sensory workshops**, delivered at Tooting Children's Centre and Oily Cart.
- Delivery of **6 Sensory Play workshops** at Oily Cart based on our 'Sensory Archive' developed as part of our 40th anniversary celebrations (focusing on 4 past shows).
- Delivery of **6 'Lost Feather' storytelling sessions** at Oily Cart and Oasisplay (inclusive adventure playground in Lambeth) which allowed us to further develop our connections with local families, and test the new format for a future tour.

Participant comments included:

- "They included everyone and they had nice music"
- "Warm, welcoming, no judgement"

- “Warm facilitators, not too much talking, engaging mime... **interactive** theatre experience style which is different to standard baby classes.”
- “It was the first time so I guess I learnt a lot! Incorporating music, the theme of tubes doing all the different sensory play, etc”



### 3.2. EXPLORATION

Pushing the boundaries of sensory performance practice through research, collaboration and artist development

**“Thank you, thank you thank you!!! What you bring to children is an amazing opportunity to feel, see and hear the creative world that they might not even be aware of. Truly magically. We can't wait to see your next performance.”**

(Online, Super Sensory Share participant).

The ethos of exploration that Oily Cart was founded on, is continued by the current team. To achieve the best possible experience for each child and to break down barriers to engagement for those considered hardest to reach, requires thinking outside the box to discover new possibilities. The company creates the time and space to test new techniques and then shares this knowledge within and beyond the sensory theatre sector. The company is committed to diversifying sensory theatre to ensure a greater level of representation of its disabled audiences – this led to a continued focus on opportunities for D/deaf and disabled artists as performers and collaborators.

Key achievements in this area in 22-23 included:

- **SUPER SENSORY SHARE:** a 2-day knowledge-sharing event as part of our 40<sup>th</sup> anniversary celebrations, sharing sensory practice with parents / Carers and teachers.
- **ASSOCIATE ARTIST:** Oily Cart provided a 9-month paid placement to a new disabled Associate Artist, Jo-Anne Cox. As part of her residency Jo-Anne developed a new piece of sensory theatre (which has since been further developed), and developed her leadership skills. Working with specialist freelancers to enhance her practice, she co-delivered 9 sessions with 40 disabled young people at John F Kennedy specialist school in Newham.
- **RESEARCHER IN RESIDENCY:** We supported Dr Jill Goodwin through her Researcher-in-Residence project. As part of this process, we facilitated in-depth conversations with 3 disabled artists and 6 leading researchers.

Comments from Super Sensory Share:

- “I love that Oily Cart's approach is to present windows and mirrors!”
- “That theatre is about the children and their experiences not about what we think we want the experiences to be”.
- “I learnt about not forcing children to take part but instead inviting them. Offering an irresistible opportunity to take part. I also learnt about the 'upside down' triangle where the person with the most barriers to accessing an experience will sit at the bottom of the triangle. If you make everything accessible to them then everyone else will be able to access it also”.
- “Leave your pride at the door! Be silly, funny, carefree and imaginative as your inner child will allow. And never throw away your delivery packaging!”
- “I learnt how well researched the basis of what we do [is] and how we do it, and how useful it is to understand this”.



### 3.3. CREATIVE DIVERSITY

Inviting diverse perspectives to enrich all of our working practices

Oily Cart raised its game in representation by:

- Mentoring 1 disabled artist through a 9-month Associate Artist placement and provided international professional development to a former Associate Artist.
- Creating all of our work directly with disabled and neurodivergent young people to ensure they had an impact and influence on the development of our work. We continued to work with 'Expert Families' (who have a disabled child) who tested prototypes of our work in development and fed into the design process.
- We employed two young disabled artists in paid creative roles: one as a musician in Sound Symphony At Home film, and as a performer in preparation videos for the at home show, and one young disabled person as a speaker at our 40<sup>th</sup> celebration events, and as a co-host for our Super Sensory Share.
- We co-hosted both days of our Super Sensory Share with disabled artists and co-delivered access training with disabled freelancers.
- 24% of the company's workforce identify as disabled (40% of core staff and 21% of freelancers).
- 19% of the company's workforce identified as N/neurodivergent (33% of core staff and 18% of freelancers).
- Of the company workforce (core & freelancer) 56% identified as White British; 14% preferred not to say; 8% other white background; 6% black African; 5% black Caribbean; 5% white & black Caribbean; 2% each of: white Irish, other mixed background, Indian and other Asian background.
- The workforce also identified as being 62% female and 29% male; 3% identified as non-binary. 70% identified as heterosexual, 16% as gay, lesbian, bisexual or queer, and 14% preferred not to say. 47% as from higher, 25% from intermediate and 16% from lower socio-economic backgrounds.



### 3.4 DRIVING CHANGE

Advocating with and for the rights of D/deaf, disabled and N/neurodivergent children who experience the most barriers to access to lead active cultural lives.

***“Thank you, Corey for that cubbious glimpse of an amazing future”***  
*(40<sup>th</sup> event attendee, on young person's final speech).*

As part of this strategy, the company:

- Celebrated 40 years of pioneering Sensory Theatre through the launch of an online Interactive Timeline and an accessible Digital Archive that preserved the company's heritage and can be used to inspire future developments in sensory theatre practice.

- Raised awareness of disabled children and the access barriers that persist for this community, by presenting Sound Symphony at Home experience as part of the Spark Festival 2023.
- Celebrated the culmination of Dr Jill Goodwin's Researcher-in-Residence post with the publication of a report "Being with' in sensory theatre" and 3 short YouTube videos introducing the key themes through a series of in-conversation interviews as well as through a talk and workshop at the Super Sensory Share event.
- Provided thought-leadership by presenting workshops and keynote speeches at 3 international festivals: Edinburgh International Festival (May 2022), Bibu Festival in Sweden (May 2022), and Alter\_State Festival in Australia (September 2022) and Horse + Bamboo 'Baby Boo Symposium' (March 2023).
- Delivered 3-day access training for 1 international theatre venue across all departments.



### **3.5 RESILIENCE**

Making sustainable choices that nurture our resources (creative, financial, organisational and the planet). These resources will allow us to be responsive to our audiences' changing needs.

### **DIGITAL RESOURCES**

The company maintained a strong presence across social media, which played a key role in reaching new audiences for at-home experiences. This resulted in an increase in followers across all platforms. The company's accessible website [www.oilycart.org.uk](http://www.oilycart.org.uk) remained an effective resource for the company and its audiences.

Key achievements included:

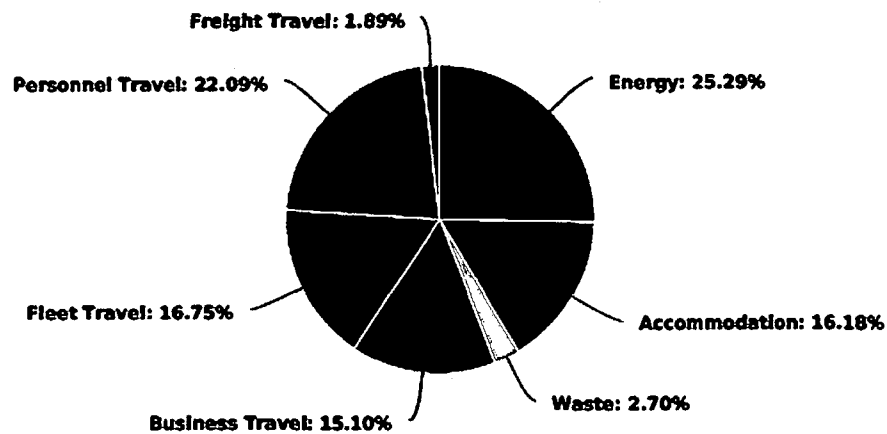
- In 2022-23 there was a 30% increase of visitors to the website (20.7k users).
- The company continued to share relevant resources during this year, with 20 YouTube uploads.
- The Oily Cart YouTube channel received 17,828 views (64% increase on previous year), with the number of subscribers increasing by 11% to 351.
- The company's social media following growth surpassed the company target of 10%, rising by 12% to 12,259 by the end of 2022-23, with growth across all platforms.

### **STAFFING**

- During 22-23 we engaged 57 freelancers (30% increase on year before)
- The company continued to act as an Ethical Manager of the Independent Theatre Council upholding ethical employment practices.
- The company remained a Living Wage Employer.

### **CLIMATE CRISIS**

Our identifiable footprint was 26 tonnes CO<sub>2</sub>e, which represents a 27% drop in emissions compared to the year before the pandemic (the previous year being an anomaly due to the pandemic). The company continued to use green suppliers for office consumables, to reduce, reuse and recycle, and to monitor our impact using Julie's Bicycle's "Green Tools".



Graph depicting the breakdown of the company's known emissions in 22-23.

Areas of development included:

- Continued work with the world-leading eco-scenographer, Dr Tanja Beer, who was a lead creative on When The World Turns – showcasing sustainable set design for sensory theatre.
- The implementation of a new 'sustainability working group'
- The improvement of company understanding and data collection including specific training from Julie's Bicycle around data collection.
- Team learning around the 'Theatre Green Book' which is a sector-specific guide that will support our approach to reducing our carbon footprint and provide a strong framework to hold us to account.
- Dialogue with international co-producing partnership to establish a new sustainable international partnership, which involved creating a 'blue-print' for a new touring show which can then be delivered in different countries without the need for extensive shipping and travel.

## EVALUATION

We continued to make strategic decisions, and evaluate our work, in line with our Theory of Change model. This provides clarity in our mission and objectives and allows us to review our assumptions and ensure the company remains on track.

In addition, we continued to work with external evaluators to strengthen our ability to review our own work. In 2022-23 we worked with Dr Maria Varvarigou on an evaluation of our Heritage-funded project.

We evaluated all our work, and signed up to the Audience Agency's "Impact & Insights" evaluation platform which ensures our work is consistently measured on an industry-wide set of metrics, allowing us to benchmark our impact, as well as ensuring each project is peer reviewed.



## 4. FINANCIAL REVIEW 2022-23

### 4.1 Financial review

The detailed figures are included in the Financial Statements. At the year end, the accumulated surplus on the General Fund after fund transfers was £188,320 (of which £4,974 is Fixed Assets

and £183,346 is net Current Assets). The company also carries forwards a restricted fund of £104,551 arising from grants received for future work, as well as a designated Creative Fund of £60,000 after fund transfers which include a transfer of £10,000 to increase the Creative Fund to support the company's post pandemic plans in 2023-25 as detailed in the Reserves Policy below.

The principal funding of the Charity's activities continues to be fees from performances given in schools and theatres; public subsidy received from Arts Council England and London Borough of Wandsworth. The Charity continued to attract generous support from major charitable trusts and foundations.

In 2022-23 the level of earned income from fees charged to venues and schools returned to pre-pandemic levels. Due to the cost-of-living crisis, project and core costs rose considerably across all areas, in particular for energy, insurance and staffing costs. There remains a high need for continued support from Trust and Foundations, with the company having experienced disruption to its planned fundraising timeline for securing replacement funds in future years. The Trustees have considered this risk, and taken this risk into account when planning the future programme and maintaining the designated Creative Fund.

The security of continued Arts Council England funding as a National Portfolio Organisation has played a vital part in maintaining the viability of the company at such a critical time, and in maintaining confidence of other funders in Oily Cart's work. The company has secured renewed funding for a further three years from April 2023.

#### **4.2 Going Concern**

After making enquiries the Trustees / Directors have a reasonable expectation that the company has adequate resources to continue in operational existence and meet its liabilities as they fall due for the foreseeable future, being a period of at least twelve months from the date these financial statements were approved. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

#### **4.3 Investment powers and policy**

Under the Memorandum and Articles of Association, the Charity has the power to invest in any way the Trustees wish. To the extent that cash balances exceed short term needs they are invested in deposit accounts.

#### **4.4 Reserves Policy**

The level of free reserves held at 31st March 2023 is £248,320 which comprises free reserves within the General Fund of £183,346 (not including fixed assets of £4,974) and the Creative Fund of £60,000 which is designed to support the company's post pandemic plans. At the year-end the company also held Restricted Funds of £104,551 and a Capital Fund of £234,052, which represents the past funding of the leasehold premises improvements.

It is the policy of the charity to maintain unrestricted funds, which are the free reserves of the company, at a level which can ensure the sustainability of the charity through periods of change, uncertainty and financial challenges. This is deemed necessary as a substantial part of the charity's funding is from trusts and foundations and there is no certainty that the level of funding required to continue and develop the Charity's activities will be received. In setting the level of required reserves, the Trustees have considered the costs to which the company is committed on a regular basis, and the length of that commitment (usually between 3 – 6 months). This includes, but is not limited to, the lease on the company's premises, supplier contracts, core staff contracts, freelance and performer contracts. Additionally, the Trustees have considered the timelines and

commitments the company undertakes when booking its productions and the potential costs required to underwrite these key commitments for a period of 6 months. The Trustees have also taken into consideration the expected cashflow of the company over the year ahead. The Trustees deem that the target level of free reserves to support this policy are £183,500. The company's General Fund is available for the general purposes of the Charity. The Trustees' policy has been to build the reserves where possible, particularly in the current economic climate.

### Creative Fund

The purpose of the designated Creative Fund is to set aside monies for future expenditure on strategic artistic activities where we foresee that we may have a funding shortfall during the period 2023-25. In these financial years, amounts have been set aside to support the company's post pandemic plans which require increased investment to achieve a blended approach of venue touring and at-home experiences. These funds are designed to compensate for the combined impact of the increase of costs (due to high inflation) and the uncertainty of fundraising as we are recovering from the interruption to our fundraising timeline, as well as the reduced levels of earned income and theatre tax relief in years when we deliver at-home models. We anticipate investing £30k of these funds in the year 2023-24 and a further £30k in 2024-25.



## 5. FUTURE PLANS: 2023-24

### **The Lost Feather**

Following the success of The Cart, we want to extend the impact of this project by developing it into a new sensory storytelling show. Using the original story "The Lost Feather" that was contained within the Cart, and working with co-lead artists Amani Naphthali (original co-writer), and storyteller Usifu Jalloh, we will redevelop the project for touring to community settings including libraries, hospitals and small community venues. We plan to tour for 7 weeks from May – June 2023.

### **When The World Turns**

Following the successful premier of this show in Melbourne, Australia, we will adapt this for touring to specialist schools across the UK. Based on the original 'blue-print' we will tailor this for touring to these specific settings, working with a UK-based creative team. The following year we plan to further develop this to create 2 new versions that can tour UK venues and family homes.

### **Space to Be: Hospices**

We plan to continue to 'slow-tour' Space to Be to children's hospices across the UK.

### **Joyride R&D**

We will continue co-producing conversations with Ockham's Razor, leading to 2 week's R&D for a new large scale outdoor show. This kinaesthetic production for disabled children will premiere in 2025.

### **Associate Artist**

We will continue our Associate Artist programme, recruiting a new Associate who experiences barriers to access. We will support their development of new sensory theatre work, which will form part of our main programme. As part of this residency, they will receive professional development opportunities.

## Thought Leadership

- Oily Cart will continue to push forwards thought and practice in sensory theatre by launching the first ever 'Sensory Board'. This builds on the pilot 'Expert Families' project. The families will take part in an accessible, sensory programme of workshops, designed to maximise their influence and impact on all Oily Cart's decision-making and programme of work. Learnings from this will be shared with the sector. The project ultimately pushes towards more representative leadership in the sensory theatre sector.
- Oily Cart will for the first time create a blueprint for their pioneering co-creation methodology, which they have developed over the last 5 years. This will be used to inform all future creative processes by the company.
- The company will also plan for its next Researcher in Residence project.



## 6. STRUCTURE, GOVERNANCE AND MANAGEMENT

### 6.1 Governing Document

Oily Cart is a registered charity (registered with the Charity Commission) and a company limited by guarantee, governed by its Memorandum and Articles of Association.

### 6.2 Governance & Management

Oily Cart continued to benefit from having effective financial monitoring systems in place, and a successful fundraising programme. The company has a strong and dedicated Board with a diversity of relevant skills and experience.

The Trustees are continuing planning for the retention and succession for Trustees. New Trustees are elected to the board by existing members, following an initial induction and observation process. The new trustees then undergo a full induction and training process to brief them on their legal obligations under charity and company law, the company's board policy, the Memorandum and Articles of Association, safeguarding, the committee and decision-making processes, the strategic plan and recent financial performance of the charity. Trustees are encouraged to undergo regular internal and external training when this will facilitate the undertaking of their role.

The key management personnel of the charity comprise the members of the Board, the Artistic Director (Joint CEO) and the Executive Director (Joint CEO). The Board of Trustees administers the charity. The board meets a minimum of four times a year, and the Finance and General Purposes Sub-Committee meet at least once in between each meeting. Senior Management, who are subject to appointment by the board, are responsible for the day to day running of the Company and operational matters including finance, employment and artistic performance and strategy. New staff / board working groups are currently being set up to further increase oversight on key company areas including Evaluation and Environmental Responsibility.

The organisation benchmarks salaries and fees for all personnel within the organisation, including Key Management personnel, with the wider independent theatre sector. Changes to levels of pay for employees can be made in line with the benchmarking process and the annual appraisal process that all permanent employees complete. Salaries are reviewed annually, subject to the approval of the Board.

### 6.3 Related Parties Transactions

Other than the payments to key management personnel as disclosed in the financial statements, the charity had no related party transactions.

### 6.4 Risk Management

The Trustees' risk management strategy comprises:

- A comprehensive budgeting and planning system with an annual budget
- A 3-year Business and strategic plan
- A company risk register which is subject to annual review
- The design and implementation of systems and procedures to mitigate all identified risks and to minimise any potential impact on the Charity should those risks materialise

The Trustees have identified and reviewed the major risks to which the charity is exposed on a regular basis. Particular risks that are being regularly monitored include:

- The impact of the 'cost of living crisis' in particular the increase in energy costs and inflation.
- Fundraising Activity, including reliance on successful fundraising and public subsidy and the increasingly competitive market.
- The impact of further 'waves' of COVID-19 on the delivery of company activity, and ability to raise earned income and meet existing funding requirements.
- Safeguarding.
- Motor vehicles (the company's two vans).
- Personnel capacity and wellbeing.

The Trustees are satisfied that systems are in place to mitigate the charity's exposure to the major risks. Company policies and procedures are closely monitored as is the company risk register, which provides the impetus for better organisational planning. A key element in the management of financial risk is the setting of a reserves policy and its regular review.

The Trustees foster an environment in which the creative team are able to take appropriate artistic risks as part of the development and innovation of new artistic approaches.



## 7. REFERENCE & ADMINISTRATIVE DETAILS

The Trustees/Directors present their report, together with the independently examined financial statements of the charitable company, for the year ended 31st March 2023.

Charity Number:	1000799
Company Registration Number:	02535040
The Company's Registered Office:	Smallwood School Annexe, Smallwood Road, London SW17 0TW

## **DIRECTORS & TRUSTEES**

The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees who served during the year and since the year-end were as follows:

Lisa Mead (Chair. Resigned on 17 July 2023)  
Taiwo Dayo-Payne (Interim Chair from 17 July 2023)  
Philip Barden  
David Bickle (resigned on 17 July 2023)  
Linda Davidson (appointed 21 June 2022)  
Sue Kingscote  
Rita Ray  
April Sethi  
Charlotte Wood  
Rebecca Manson Jones (resigned on 6 March 2023)

## **SENIOR MANAGEMENT**

Artistic Director & CEO: Ellie Griffiths  
Executive Director & CEO: Zoë Lally

## **BANKERS:**

HBOS  
CAF Bank Ltd  
Charity Bank Ltd.


## **INDEPENDENT EXAMINERS**

Bridget Kalloushi ACIE  
Independent Examiner  
6 Linden Road  
Muswell Hill  
London  
N10 3DH

A resolution was proposed at the Annual General Meeting that Bridget Kalloushi ACIE be appointed as independent examiner to the charitable company.

## **SMALL COMPANY EXEMPTIONS**

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small Companies. This report was approved by the Board of Trustees on 4<sup>th</sup> December 2023 and signed on its behalf by:



TAIWO DAYO-PAYNE  
Chair of Trustees/Directors

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

**INDEPENDENT EXAMINER'S REPORT  
TO THE TRUSTEES OF THE OILY CART COMPANY  
FOR THE YEAR ENDED 31st MARCH 2023**

I report on the financial statements for the year ended 31st March 2023 which are set out on pages 19 to 28.

**Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- \* examine the accounts under section 145 of the 2011 Act;
- \* follow the procedures laid down in the General Directions given by the Charity Commission 145(5)(b) of the 2011 Act; and
- \* state whether particular matters have come to my attention.

**Basis of independent examiner's statement**

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

**Independent examiner's statement**

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect, the requirements:
  - \* to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  - \* to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met, or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

*B Kalloushi*

Bridget Kalloushi ACIE  
Independent Examiner  
6 Linden Road  
London N10 3DH  
4th December 2023

**THE OILY CART COMPANY**  
(Limited by Guarantee)  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**FOR THE YEAR ENDED 31st MARCH 2023**

	note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2023	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2022
<b>INCOME from</b>											
Grants and Donations	2a	506,536	-	171,107	-	677,643	393,336	-	40,107	-	433,443
Investments	2b	1,304	-	-	-	1,304	277	-	-	-	277
Charitable Activities	2c	69,275	-	-	-	69,275	78,468	-	-	-	78,468
Other Income	2d	8,053	-	-	-	8,053	4,151	-	-	-	4,151
<b>TOTAL INCOMING RESOURCES</b>	2e	<u>585,168</u>	<u>-</u>	<u>171,107</u>	<u>-</u>	<u>756,275</u>	<u>476,232</u>	<u>-</u>	<u>40,107</u>	<u>-</u>	<u>516,339</u>
<b>EXPENDITURE ON:</b>											
Charitable Activities	3	591,954	-	131,663	-	723,617	485,360	-	46,563	-	531,923
<b>TOTAL EXPENDITURE</b>		<u>591,954</u>	<u>-</u>	<u>131,663</u>	<u>-</u>	<u>723,617</u>	<u>485,360</u>	<u>-</u>	<u>46,563</u>	<u>-</u>	<u>531,923</u>
<b>NET INCOME / (EXPENDITURE)</b>											
<b>BEFORE TRANSFERS</b>		(6,786)	-	39,444	-	32,658	(9,128)	-	(6,456)	-	(15,584)
<b>TRANSFER BETWEEN FUNDS</b>											
From Capital Fund		20,230	-	-	(20,230)	-	20,230	-	-	(20,230)	-
To Designated Fund		(10,000)	10,000	-	-	-	(5,000)	5,000	-	-	-
<b>NET INCOME / (EXPENDITURE)</b>											
<b>AFTER TRANSFERS</b>		<u>3,444</u>	<u>10,000</u>	<u>39,444</u>	<u>(20,230)</u>	<u>32,658</u>	<u>6,102</u>	<u>5,000</u>	<u>(6,456)</u>	<u>(20,230)</u>	<u>(15,584)</u>
<b>FUND BALANCES at 31st March 2022</b>		<u>184,876</u>	<u>50,000</u>	<u>65,107</u>	<u>254,282</u>	<u>554,265</u>	<u>178,774</u>	<u>45,000</u>	<u>71,563</u>	<u>274,512</u>	<u>569,849</u>
<b>FUND BALANCES at 31st March 2023</b>		<u>£ 188,320</u>	<u>£ 60,000</u>	<u>£ 104,551</u>	<u>£ 234,052</u>	<u>£ 586,923</u>	<u>£ 184,876</u>	<u>£ 50,000</u>	<u>£ 65,107</u>	<u>£ 254,282</u>	<u>£ 554,265</u>
	note	5b	5d	5c	5a						

This statement of Financial Activities includes all gains and losses recognised in the year.  
All Income and Expenditure derives from continuing activities.

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*  
**BALANCE SHEET AS AT 31st MARCH 2023**

	<b>2023</b>	<b>2022</b>
<b>FIXED ASSETS</b>		
Leasehold Premises Improvements (note 4a)	234,052	254,282
Equipment (note 4b)	744	992
Motor Vehicles (note 4c)	4,230	5,639
	<u>239,026</u>	<u>260,913</u>
<b>CURRENT ASSETS</b>		
Debtors (note 10)	132,364	26,694
Cash at bank and in hand	253,939	343,504
	<u>386,303</u>	<u>370,198</u>
<b>CURRENT LIABILITIES</b>		
Creditors : Amounts falling due within one year (note 11)	(38,406)	(76,846)
<b>EXCESS OF CURRENT ASSETS OVER CURRENT LIABILITIES</b>	<u>347,897</u>	<u>293,352</u>
<b>EXCESS OF ASSETS OVER LIABILITIES</b>	<u>£ 586,923</u>	<u>£ 554,265</u>
Represented by:		
<b>INCOME AND EXPENDITURE ACCOUNT / GENERAL FUND (note 5b)</b>	188,320	184,876
<b>CAPITAL FUND (note 5a)</b>	234,052	254,282
<b>RESTRICTED FUNDS (note 5c)</b>	104,551	65,107
<b>DESIGNATED FUND (Note 5d)</b>	60,000	50,000
<b>TOTAL CHARITY FUNDS</b>	<u>£ 586,923</u>	<u>£ 554,265</u>

For the year ending 31st March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- \* The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476:
- \* The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 4th December 2023 and signed on its behalf by



-----  
 TAIWO DAYO-PAYNE

{ Director / Trustee

<p><b>THE OILY CART COMPANY</b>  <i>(Limited by Guarantee)</i></p> <p><b>STATEMENT OF CASH FLOW</b>  <b>FOR THE YEAR ENDED 31st MARCH 2023</b></p>
--

	2023	2022
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>		
Net Income for the reporting period	(6,786)	(9,128)
Depreciation / Amortisation	21,887	22,439
Decrease / (Increase) in debtors	(105,613)	(5,310)
(Decrease) / Increase in creditors	(38,441)	42,049
Funds received for future periods (Restricted)	39,388	(6,456)
<b>Net cash inflow (outflow) from operating activities</b>	<u>(89,565)</u>	<u>43,594</u>
<b>NET CASH MOVEMENT</b>	<u>(89,565)</u>	<u>43,594</u>
<b>Cash at 1st April 2022</b>	343,504	299,910
<b>Cash at 31st March 2023</b>	<u>253,939</u>	<u>343,504</u>
<b>NET CASH MOVEMENT</b>	£ <u>(89,565)</u>	£ <u>43,594</u>

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31st MARCH 2023**

**1 Accounting Policies****a Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1st January 2019) - (Charities SORP FRS 102), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

**b Going concern**

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the Charity to be able to continue as a going concern.

**c Tangible Assets**

Individual fixed assets costing £1,000 or more are capitalised at cost.

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life as follows:

- Motor Vehicles and equipment, at 25% per annum on a reducing balance basis.
- Computer equipment is written off in year of purchase.
- Building Development. Amortisation of the lease is calculated evenly over the term of the lease to 30th June 2036.

**d Incoming Resources**

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable the amount can be reliably measured

Income from performance fees is included in the Financial Statements for the period in which the relevant performance takes place.

Grants for core activities are included in the year to which they relate.

Grants from Trusts and Donors are recognised as income in the SOFA in the year in which they are received. Any such income that is received for projects to be undertaken in future periods is carried forward as a restricted fund.

The Income and Expenditure account recognises the income applicable to the year's activities.

Interest receivable is included when received by the Charity.

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2023**

**e Expenditure**

Expenditure is recognised on the accruals basis. All costs which can be directly attributable to charitable activities are allocated thereto.

It is not considered that any purpose would be served in apportioning support costs (ie. overheads, administration expenses and staff salaries) to particular charitable activities, as to do so would be arbitrary and could be misleading.

**f Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when the funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**g Taxation**

The Company, as a theatre production company, is entitled to claim Theatre Tax Credit. As a registered Charity (1000799), it is exempt from taxation on investment income applied for Charitable purposes and from taxation on capital gains. The company is standard rated for VAT. The VAT number is 466440930.

**h Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

**i Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**j Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discount due.

**k Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, which is the same as settlement value.

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2023**

**l Significant Accounting Estimates and Judgements**

The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

**m Pensions**

The company contributes to a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

**n Reserves Policy**

In setting the level of reserves, the Trustees have considered the costs to which the company is committed on a continuing basis and the length of that commitment.

See note 5 for details of each reserve.

<b>THE OILY CART COMPANY</b> <i>(Limited by Guarantee)</i> <b>NOTES TO THE ACCOUNTS continued</b> <b>FOR THE YEAR ENDED 31st MARCH 2023</b>
--

**2 Statement of Financial Activities - Analysis of Income****a Grants and Donations**

	Unrestricted Funds	Restricted Funds	Total 2023	Unrestricted Funds	Restricted Funds	Total 2022
Grants for Core Activities - Public Bodies	303,348	-	303,348	302,645	-	302,645
- Trusts	201,849	171,107	372,956	89,186	40,107	129,293
Other Donations	1,339	-	1,339	1,505	-	1,505
	£ 506,536	£ 171,107	£ 677,643	£ 393,336	£ 40,107	£ 433,443

**b Investment Income**

Bank Interest	£ 1,304	£ -	£ 1,304	£ 277	£ -	£ 277
---------------	---------	-----	---------	-------	-----	-------

**c Incoming Resources from Charitable Activities**

Fee Income from Productions	59,724	-	59,724	43,367	-	43,367
Theatre Tax Credit	9,551	-	9,551	35,101	-	35,101
	£ 69,275	£ -	£ 69,275	£ 78,468	£ -	£ 78,468

**d Other Incoming Resources**

Sundry Income (inc reimbursed expenses)	£ 8,053	£ -	£ 8,053	£ 4,151	£ -	£ 4,151
<b>TOTAL INCOMING RESOURCES</b>	£ 585,168	£ 171,107	£ 756,275	£ 476,232	£ 40,107	£ 516,339

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*  
**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2023**

**3 Statement of Financial Activities - Analysis of Expenditure**  
**Charitable Activities**

	Unrestricted Funds	Restricted Funds	Total 2023	Unrestricted Funds	Restricted Funds	Total 2022
Direct Activities Costs	276,540	131,663	408,203	178,830	46,563	225,393
Advertising, Publicity and Marketing	16,290	-	16,290	19,988	-	19,988
Staff Salary Costs (inc. Artistic salaries)	199,800	-	199,800	179,315	-	179,315
Depreciation / Amortisation	21,887	-	21,887	22,439	-	22,439
Other Support Costs - administration, overheads etc	71,019	-	71,019	79,381	-	79,381
Legal and Professional Costs	6,418	-	6,418	5,407	-	5,407
	£ 591,954	£ 131,663	£ 723,617	£ 485,360	£ 46,563	£ 531,923
<b>TOTAL EXPENDITURE</b>			£ 723,617			£ 531,923

<p><b>THE OILY CART COMPANY</b>  <i>(Limited by Guarantee)</i></p> <p><b>NOTES TO THE ACCOUNTS continued</b>  <b>FOR THE YEAR ENDED 31st MARCH 2023</b></p>
---

**4 Fixed Assets****a Improvements to Leasehold Premises (see also note 5a)**

Cost:	As at 31st March 2022	433,572	
	Additions during the year	-	433,572
		-	
Less:	Amortisation as at 31st March 2022	179,290	
	Amortisation charge for the year to 31st March 2023	20,230	199,520
		20,230	199,520
	<b>NET BOOK VALUE at 31st March 2023</b>	<b>£</b>	<b>234,052</b>

**b Equipment**

Cost:	As at 31st March 2022	48,583	
	Additions during the year	-	48,583
		-	
Depreciation:	As at 31st March 2022	47,591	
	Charge for year to 31st March 2023	248	47,839
		248	47,839
	<b>NET BOOK VALUE at 31st March 2023</b>	<b>£</b>	<b>744</b>

**c Motor Vehicles**

Cost:	As at 31st March 2022	47,204	
	Additions during the year	-	47,204
		-	
Depreciation:	As at 31st March 2022	41,565	
	Charge for year to 31st March 2023	1,409	42,974
		1,409	42,974
	<b>NET BOOK VALUE at 31st March 2023</b>	<b>£</b>	<b>4,230</b>

**5 Fund Balances****a Capital Fund** (established for Building Fund for Improvement to Leasehold Premises)

Balance at 1st April 2022		254,282	
Amortisation for year to 31st March 2023		(20,230)	234,052
		(20,230)	234,052
	<b>Balance at 31st March 2023</b>	<b>£</b>	<b>234,052</b>

**b General Fund - £188,320**

The surplus accumulated is in line with the Company's policy on reserves and is retained in order to continue the development of the Company's work (see Trustees' Report).

**c Restricted Fund - £104,551**

Grants have been received from charitable trusts for artistic projects which are planned for future years.

	2022				2023	
	Brought Forward	Incoming Resources	Outgoing Resources	Transfers	Carried Forward	
Garfield Weston Foundation	25,000	-	25,000	-	-	
Paul Hamlyn Foundation	-	126,000	31,500	-	94,500	
National Heritage Lottery Fund	40,107	40,107	73,163	-	7,051	
Victoria Wood Foundation	-	5,000	2,000	-	3,000	
	<b>£ 65,107</b>	<b>£ 171,107</b>	<b>£ 131,663</b>	<b>£ -</b>	<b>£ 104,551</b>	

<p><b>THE OILY CART COMPANY</b>  <i>(Limited by Guarantee)</i></p> <p><b>NOTES TO THE ACCOUNTS continued</b>  <b>FOR THE YEAR ENDED 31st MARCH 2023</b></p>
---

**5 Fund Balances (continued)****d Designated Fund - £60,000**

The purpose of the designated fund is to set aside monies for future expenditure on strategic artistic activities where we foresee that we may have a funding shortfall. In the current year, an additional £10,000 has been set aside. These funds are designed to compensate for higher costs and future income shortfalls that we anticipate during the next few years as we realise our post pandemic plans.

**6 Funds Raised****a Grants from Trusts for Core Funding**

	<b>2023</b>	<b>2022</b>
The True Colours Trust	-	30,000
Anonymous	5,000	15,000
Leathersellers Company Charitable Fund	-	20,000
BBC Children In Need	32,186	31,686
Esmée Fairbairn Foundation	30,000	7,500
The Rix-Thompson Rothenberg Foundation	-	6,563
Garfield Weston Foundation	25,000	25,000
National Heritage Lottery Fund	73,163	-
Paul Hamlyn Foundation	31,500	-
Victoria Wood Foundation	2,000	-
The Hedley Foundation	3,000	-
	<b>£ 201,849</b>	<b>£ 135,749</b>

**b Sundry Donations**

	<b>2023</b>	<b>2022</b>
Miscellaneous donations	1,339	1,505
	<b>£ 1,339</b>	<b>£ 1,505</b>

**7 Grants Receivable****a Arts Council England, London, offered a Revenue Grant**

	<b>2023</b>	<b>2022</b>
	<b>£ 291,849</b>	<b>£ 291,849</b>

**b** It is confirmed that the Revenue Grant received from London Borough of Wandsworth was expended on creation and presentation of performance projects engaging with children with disabilities, and training of teachers within the London Borough of Wandsworth.

	11,499	10,796
	<b>£ 303,348</b>	<b>£ 302,645</b>

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2023**

**8 Staff**

The average number of persons employed full time by the company was 4 (2022 - 4).

No member of staff received a salary in excess of £60,000. Total staff costs were:

	<b>2023</b>	<b>2022</b>
Salaries - Artistic	124,665	111,324
- Administration	52,350	48,209
National Insurance	18,222	15,762
Pension Fund Contributions	4,563	4,020
	<u>£ 199,800</u>	<u>£ 179,315</u>

	<b>2023</b>	<b>2022</b>
Total remuneration of key management personnel in the year was	<u>£ 102,743</u>	<u>£ 87,372</u>

**9 Pension costs**

The company contributes to a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £4,563 (2022 - £4,000).

**10 Debtors**

	<b>2023</b>	<b>2022</b>
Trade Debtors	8,866	6,838
Prepayments	13,007	10,264
Grants due	102,521	-
Other Debtors	3,454	5,194
Revenue and Customs - VAT	4,516	4,398
	<u>£ 132,364</u>	<u>£ 26,694</u>

**11 Creditors**

	<b>2023</b>	<b>2022</b>
Trade Creditors	12,217	18,614
Revenue and Customs - PAYE	4,461	3,616
Sundry Creditors	5,122	5,152
Deferred Income	-	30,000
Accruals	16,606	19,464
	<u>£ 38,406</u>	<u>£ 76,846</u>

**12 Fund Balances**

Net Assets are held for the various funds as follows:

	General Fund	Designated Fund	Restricted Fund	Capital Fund	TOTAL FUNDS
Fixed Assets	4,974	-	-	234,052	239,026
Current Assets	221,752	60,000	104,551	-	386,303
Current Liabilities	<u>(38,406)</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>(38,406)</u>
FUND BALANCES at 31/03/2023	<u>£ 188,320</u>	<u>£ 60,000</u>	<u>£ 104,551</u>	<u>£ 234,052</u>	<u>£ 586,923</u>
FUND BALANCES at 31/03/2022	<u>£ 184,876</u>	<u>£ 50,000</u>	<u>£ 65,107</u>	<u>£ 254,282</u>	<u>£ 554,265</u>

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2023**

**13 Future Commitments**

The Company has entered into a 25 year lease with Wandsworth Council for the occupation of premises at Smallwood School. The lease was effective from 1st July 2011 at an initial annual rent of £15,000. The Company may terminate the lease by giving 24 months notice. At each 5 year break the lease provides for a 25% increase in the rent. The cost included in the accounts for the year is £22,265

**14 Limited by guarantee**

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31st March 2022 there were 10 members.

**15 Trustees' Remuneration and Expenses**

No Trustee received any remuneration or expenses.

**16 Trustee Indemnity Insurance**

Insurance is in place to protect the trustees and other officers against the consequences of any neglect or default on their part. The cost of this insurance is £901 (2021 - £500).

**17 Net Income / (Expenditure)**

	2023	2022
	£	£
Net Income / (Expenditure) is stated after charging		
Independent Examiner's fees - current year	2,000	2,000
Independent Examiner's - other services - current year	2,250	2,250
Depreciation / Amortisation of Tangible Fixed Assets	22,439	22,439

**18 Related Party Transactions**

The only related party transactions are as described in note 8 relating to key management personnel (see also note 14).